Writing in Transit

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Instructor's Manual

Writing in Transit

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Using the Writing Activities and Prompts

Writing in Transit includes three primary types of writing activities for students. Each is designed to help cultivate student awareness and exploration of writing transfer.

- *Write Here.* Appearing after each archaeoastronomy chapter opener, the Write Here prompts ask students to transfer ideas from that opening segment to other writing and learning occasions. The prompts invite students to begin thinking about the chapter content as well, through their own experiences and pathways of curiosity.

- *Write Now.* Appearing throughout each chapter, at varying intervals, the Write Now prompts invite students to apply and transfer ideas and strategies from the text to other learning and writing occasions.

- *Write Away*. Appearing at the end of each chapter, these segments invite students to return through writing to the archeoastronomy concept that opened the chapter. The prompts encourage students to use concepts from the chapter to develop a transfer-based writing project.

Suggested Major Writing Project Sequences

- *Critical Review.* Write a critical review of a text central to your course. In consultation with your instructor, make determinations about length, purpose, and intended readers/format.
    - Phase 1: Close reading and annotating of the text and of examples of critical reviews.
    - Phase 2: Prewriting
    - Phase 3: Summary
    - Phase 4: Evidence and Explication

  - Phase 5: Drafting
  - Phase 6: Feedback and Workshopping
  - Phase 7: Revision, Editing, Polishing
  - Phase 8: Reflection and Transfer

- *Analysis/Synthesis Essay.* Using a theoretical text or critical frame, write an analysis of a text central to your course. In consultation with your instructor, make determinations about length, purpose, and intended readers/format.
  - Phase 1: Close reading and annotating of the text(s) and of examples of analyses.
  - Phase 2: Prewriting
  - Phase 3: Analysis
  - Phase 4: Drafting
  - Phase 5: Feedback and Workshopping with Revision Plans
  - Phase 6: Revision, Editing, Polishing
  - Phase 7: Reflection and Transfer

- Research and Argument-Based Essay
  - Phase 1: Prewriting
  - Phase 2: Research and Reading
  - Phase 3: Annotated Bibliography
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  - Phase 5: Drafting
  - Phase 6: Feedback and Workshopping with Revision Plans
  - Phase 7: Revision, Editing, Polishing
  - Phase 8: Reflection and Transfer

- Writing for Broader Publics
  - Phase 1: Prewriting
  - Phase 2: Drafting
  - Phase 3: Feedback and Workshopping with Revision Plans
  - Phase 4: Revision, Editing, Polishing
  - Phase 5: Reflection and Transfer

Using the Special Features

- *Archaeoastronomy.* Each chapter opens with a different archaeoastronomical site from around the world. The chapter openings include a brief site description and a writing prompt inviting students to consider the focus of that chapter through the lens of that site. In doing so across the text, these archaeoastronomical features offer an access point to help students explore and retain chapter content about writing transfer. Emphasize the ways in which the descriptions of these sites illustrate the aspect of writing transfer being addressed in the chapter.

- *Transfer Hubs.* Occasionally throughout the book, a Write Now prompt includes a suggestion for students to post their response to a Transfer Hub. These Transfer Hubs

offer a space for students to connect with other *Writing in Transit* readers. This enables students to collectively generate knowledge across institutional contexts, and to also recognize that readers outside of their classroom can read their ideas.

- *Writer Insights*. Throughout *Writing in Transit*, people from all across the world, in all different professions and academic settings, share elements of their writing lives. These Writer Insights provide students with a glimpse into how people use writing across contexts. You can also invite your students to respond to any of the prompts in the Writer Insight boxes as an opening activity for class discussions or as a writing prompt to stimulate their thinking for the writing transfer concept discussed in the chapter.

- *Transfer at Work*. These boxes include concrete examples of writing transfer, demonstrating how a writing move can emerge in different ways across contexts, or how one idea can be approached differently from different disciplinary contexts and writing occasions. You might use these by discussing the Transfer at Work boxes with students and asking them to identify which writing transfer components are emerging in the example. Perhaps students could also locate other examples of Transfer at Work to add to these examples for class conversations.

Sample Syllabi

Sixteen-week syllabus

Week 1: Chapter 1, Chapter 2
Week 2: Chapter 3
Week 3: Chapter 4
Week 4: Chapter 5
Week 5: Continued work with summary through revision and workshopping
Week 6: Chapter 6
Week 7: Continued work with synthesis through revision and workshopping
Week 8: Revisit Chapter 2 to design research questions and research methodologies
Week 9: Chapter 7
Week 10: Chapter 8, Chapter 9
Week 11: Chapter 10
Week 12: Chapter 11
Week 13: Continued focus on argument and evidence through revision and workshopping
Week 14: Chapter 12
Week 15: Continued focus on argument and evidence through revision and workshopping
Week 16: Revisit Chapter 1

Fourteen-week syllabus

Week 1: Chapter 1, Chapter 2
Week 2: Chapter 3
Week 3: Chapter 4
Week 4: Chapter 5
Week 5: Continued work with summary through revision and workshopping
Week 6: Chapter 6
Week 7: Continued work with synthesis through revision and workshopping
Week 8: Chapter 7 and revisit Chapter 2 to design research questions and research methodologies
Week 9: Chapter 8, Chapter 9
Week 10: Chapter 10
Week 11: Chapter 11
Week 12: Continued focus on argument and evidence through revision and workshopping
Week 13: Chapter 12
Week 14: Revisit Chapter 1

Twelve-week syllabus

Week 1: Chapter 1, Chapter 2
Week 2: Chapter 3
Week 3: Chapter 4
Week 4: Chapter 5
Week 5: Chapter 6
Week 6: Chapter 7 and revisit Chapter 2 to design research questions and research methodologies
Week 7: Chapter 8, Chapter 9

Week 8: Chapter 10
Week 9: Chapter 11
Week 10: Continued focus on argument and evidence through revision and workshopping
Week 11: Chapter 12
Week 12: Revisit Chapter 1

Ten-week syllabus
Week 1: Chapter 1, Chapter 2
Week 2: Chapter 3
Week 3: Chapter 4
Week 4: Chapter 5
Week 5: Chapter 6
Week 6: Chapter 7 and revisit Chapter 2 to design research questions and research methodologies
Week 7: Chapter 8, Chapter 9
Week 8: Chapter 10
Week 9: Chapter 11
Week 10: Chapter 12, revisit Chapter 1

Eight-week syllabus
Week 1: Chapter 1, Chapter 2
Week 2: Chapter 3
Week 3: Chapter 4, Chapter 5
Week 4: Chapter 6
Week 5: Chapter 7 and revisit Chapter 2 to design research questions and research methodologies
Week 6: Chapter 8, Chapter 9
Week 7: Chapter 10, Chapter 11
Week 8: Chapter 12, revisit Chapter 1

Six-week syllabus
Week 1: Chapter 1, Chapter 2, Chapter 3
Week 2: Chapter 4, Chapter 5
Week 3: Chapter 6
Week 4: Chapter 7 and revisit Chapter 2 to design research questions and research methodologies
Week 5: Chapter 8, Chapter 9, Chapter 10
Week 6: Chapter 11, Chapter 12, revisit Chapter 1

Chapter 1: Writing Transfer

What is Writing Transfer?
The Dynamic Nature of Discourse Conventions
A Transfer-Based Approach to Writing
Writing Practices that Align, Modify, and Differentiate across Contexts
Strategies for Becoming Better at Transfer
Why Writing Transfer Matters
Transferring Writing Knowledge, Practices, and Approaches

Key Terms

- *Transfer*. Extending, applying, and/or reconsidering strategies, skills, and ideas from one learning occasion to others. Transfer is one of the most fundamental practices for enabling learners to carry and build on what they learn from one context to others.
- *Writing Transfer*. Extending, applying, and/or reconsidering the strategies, skills, and ideas from one writing occasion to other writing occasions.
- *Writing Occasions.* Varying contexts for writing that emerge across academic, professional, and personal domains, each of which carries unique and overlapping conventions, expectations, and circumstances.
- *Disciplines.* Different fields of inquiry and communities of knowledge in which people conduct research. Disciplines have overlapping and unique approaches to advancing knowledge through research, writing, thinking, and knowledge.
- *Discourse Community.* A term coined by James Porter, these are communities in which people work within a set of shared and agreed upon practices, expectations, and approaches to communicating ideas in their speech, writing, and nonverbal communications.
- *Discourse Conventions.* Explicit and implicit expectations and writerly conventions that govern communication within discourse communities. Such conventions relate to all matters of writing, from tone, style, and citation, to evidence, methodologies, and research practices.
- *Modes of Discourse.* Various ways in which people communicate, including verbal, written, and nonverbal formats. Modes of discourse shape and reflect how writers communicate and argue their ideas and present their research.

Overview

Chapter 1 provides students with an introduction to the overarching frame of the book: writing transfer. The chapter orients students to the ways in which writing, language, and knowledge are situated within individual yet overlapping discourse communities. By emphasizing how much writing and how many different sorts of writing students will be asked to do across their postsecondary experiences and beyond, the chapter seeks to gain students' buy-in of the importance of writing transfer. The chapter then orients students to how they might cultivate writing transfer through active, intentional consideration of discourse communities and through reflection on and awareness of their own writing and learning practices.

The chapter also seeks to convey to students the richness and diversity of academic writing so students can find ways of connecting what matters to them to their work as writers. In doing so, the chapter works to garner student investment in and curiosity about different and intersecting areas of knowledge and occasions for writing. Primarily, the chapter emphasizes how learning to write through a transfer-based approach will empower students to form and contribute their ideas about what is important to them as effectively as possible.

Teaching Ideas

Since this chapter works to cultivate a writing community grounded on writing transfer, the in-class activities and approaches to the chapter should be highly interactive and collaborative. Students have a wide array of writerly backgrounds and experiences, which should be valued as experiences they can bring to the classroom and that should become visible. For any of the writing prompts, instructors can hold in-class large-group or small-group workshops or partner sharing, to encourage students to share writing with one another in order to introduce as many kinds of discourse and writing occasions as possible.

The goal is not for students to become experts in any one of these modes of discourse, but to recognize that different discourse communities exist (and intersect and diverge) so they can begin to appreciate the importance of approaching writing with a transfer-based frame. Table 1.1 offers a variety of strategies students can use to become more explicitly aware of writing transfer. You might ask students to respond in writing to these concepts and then share their writing with partners. Or, you could ask students to use the Writer Insights as prompts for their own writing. As much as possible, create space for students to share their writing with one another. Some writing can remain private, or they can speak from their writing rather than actually share it, but overall, the more exchanges you create, the more exposure students will have to writing across many different contexts.

Since writing is dynamic, it is also important to emphasize that discourse communities shift across time and writing occasion. The Great House assignment, in particular, is designed to demonstrate the dynamic nature of writing, and also to invite students to appreciate writing and be invested in it. Writing should come across as exciting and invigorating. Share with students what you like (and even dislike) about writing, what you find important, and the disciplinary perspective(s) and writing occasions in which you write. Be explicit about how you learn discourse communities and conventions.

Additional Writing Activities and Projects

- *My Writing History.* (Builds on the Write Now timeline and the Write Away.) Develop a personal narrative of 750–1000 words about your writing history, framed within the context of writing transfer. What practices, approaches, and strategies have you applied, rejected, developed, or otherwise revisited across various writing occasions in your life?
- *Creating Knowledge in [insert discipline]*. (Builds on Table 1.1, Row 1.) Write an overview, somewhat along the lines of a Wikipedia entry, of 250–500 words about the varying ways in which people in a particular discipline create knowledge. Using the questions in Table 1.1 as a guide, read the faculty biographies in a

particular department or unit at your institution (or at another one). Based on these faculty biographies, how would you describe the ways in which people in that discipline create knowledge?

- *Values and Priorities of Writing.* (Builds on the Writer Insight: Values of Writing across Writing Occasions, p. 4.) Interview three or four people who are in different professions, fields, or disciplines, and ask them what they value and/or prioritize in their own writing, and in reading others' writing. Write up your interview in the form of a news story or feature story, such as what a journalist might write. Include a summary of each interview conversation, highlighting what you have learned and including a few key quotes from your interviewee. Include an introduction and conclusion in which you frame the interviews as a reflection on how these values and priorities intersect, diverge, and overlap across the interviewees. As an alternative, create a PowerPoint presentation documenting the interviews, or develop a Venn diagram capturing the points of connection and disconnection.
- *Why Writing is Important.* (Builds on the Writer Insight about writing importance, p. 11). Write an essay of 750–1000 words exploring why writing is important and in which you articulate through examples several key moments when writing has accomplished something important for you, or when writing has prevented you from accomplishing something. Use a variety of different examples in order to show why writing is important in several different areas of your life. As an alternative, and if you have examples to consider, you can write this in the mode of a long-form blog post or an op-ed.

Supplemental Resources

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Chapter 2: Research and Writing as a Process

Overview of the Research and Writing Process
Research across Disciplines
Prewriting Strategies across Disciplines
Drafting across Disciplines
Revising across Disciplines
Editing across Disciplines
Feedback across Disciplines
Transfer and the Final Product
Transferring the Research and Writing Process

Key Terms

- *Writing Process.* The stages writers move through and circle within while creating texts, which often involve prewriting, drafting, revising, and editing, and which are often situated within disciplinary context and writing occasion.
- *Research Methodologies.* The strategies and practices academic writers use to conduct research. Research methodologies are developed in relationship to the research question and the disciplinary context.
- *Qualitative Research.* Research strategies and practices that involve attention to written, verbal, audio, and visual texts, those which are generally non-numerical, and which often rely primarily on observation and analysis. Scholars in the humanities and social sciences tend to use qualitative research methods.
- *Quantitative Research.* Research strategies and practices that involve measurement, observation, and analysis of quantitative texts and data. Scholars in the sciences and in STEM disciplines tend to use quantitative research methods.
- *Mixed-Methods Research.* Research that relies on a combination of both quantitative and qualitative methods. Those in interdisciplinary contexts, such as Women's Studies and African-American Studies, often use mixed-methods research practices.
- *Primary Sources.* Direct, firsthand sources and materials. Examples include interviews, images, and novels.
- *Secondary Sources.* Sources and materials created by others about a primary source, such as scholarly and more public research about a source.
- *Tertiary Sources.* Sources and materials created by others that are intended to be compilations or general overviews. Examples include almanacs, bibliographic essays, annotated bibliographies, and encyclopedias.
- *Context.* All of the elements that impact the inception, development, creation, and dissemination of a text, such as the writing occasion, disciplinary perspective, socio-cultural environment, author background and purposes, etc. Context shapes and reflects all elements of the writing and research process.
- *Prewriting.* Everything writers think, learn, and write before actually drafting the writing project. Research occurs throughout the writing process, but it can also be considered part of the prewriting stage. Other examples of prewriting include brainstorming, journaling, and outlining.
- *Drafting.* The act of composing a text, which can overlap with prewriting, but generally includes more concerted energy and development of the actual text.

- *Revision.* A stage of writing that overlaps with drafting, but includes revisiting aspects of a text, generally such aspects as structure, content, perspective, and organization, but which can also include paragraph- and sentence-level features.
- *Editing.* Overlaps with revision, but focuses more concertedly on sentence- and word-level aspects of a draft in progress. Editing includes attention to such matters as clarity and precision.
- *Feedback.* Generally occurs throughout all stages of the writing process, and involves the responses one gets to a text in process or to a finished project. Feedback can be verbal, audio, or written, and can come from others or oneself.

Overview

The emphasis of Chapter 2 is on the writing and research process, helping students see that writing and research are a process and that writing occasion and disciplinary context shape this process. Students may be accustomed to drafting, but are often less familiar with the value of intensive prewriting, as well as the importance of deep revision, editing, and substantive feedback throughout the writing process. They likely have fairly limited exposure to research practices.

One of the overarching aims of this chapter, then, is to encourage students to reflect on the writing process and come to value each of its components. Talking and sharing with their peers about the writing process, and hearing from you, as their instructor, about your own writing process, will help further validate the writing and research process. Another primary goal of this chapter is to continue forging connections and conversations around writing among students, and with yourself as well, as a means of creating a community where students are comfortable to discuss writing and be honest about their writing experiences.

Teaching Ideas

In-class activities can revolve around sharing and discussing ideas about writing processes. Such conversations help make students aware of the writing process and of the ways in which it is situated within the writing occasion and disciplinary contexts. Share your own writing and research processes, be it for developing course materials or for current scholarship you are working on. Students will appreciate seeing revision feedback you have received from a journal, or your notes on a text that you are using as a primary source for an article. In turn, invite them to discuss their own writing processes. They can quick-write about their writing-related rituals and quirks, for example, then share with a partner (sitting or walking).

Use this chapter in conjunction with their first major writing project so they can try out the various prewriting activities on a current writing project. For instance, you can invite students to create several different types of outlines (pp. 20–21) for a current writing project they are developing.

One way to emphasize the importance of being willing to revise might be to conduct an improvisational activity,[1] where one partner begins to tell a story, and the other partner snaps his or her fingers, which signals the first partner to revise the previous sentence. For example,

> Partner A: Once upon a time, a man went to the grocery store. He bought apples and bacon.
>
> {Partner B snaps.}
>
> Partner A: He knocked over the entire collection of apples. One by one they went tumbling across the floor. A child laughed gleefully, while all the other shoppers stopped and stared.
>
> {Partner B snaps}
>
> Partner A: Unbelievably, nobody seemed to notice the hundreds of apples rolling around on the floor. All the other shoppers just kept going about their shopping as if nothing unusual was happening at all.

After the improvisational activity, invite students to discuss what was challenging about revising, what the impact was, and how this activity can inform their writing practices. Another way to emphasize the writing and research process might be to show students a time-lapse series of photographs or images to illustrate how dynamic processes emerge from small, incremental changes. You might also share with students quotes from famous writers discussing their revision and editing processes as further evidence for the importance of process.

Additional Writing Activities and Projects

- *Writing and Research across Disciplines.* (Builds on Transfer at Work, p. 28.) In consultation with your instructor, choose a subject or concept of interest to you and find several different texts that address that subject. Modeling your efforts on the Transfer at Work box on p. 28, identify as much as possible in a PowerPoint presentation or written document what different kinds of research have contributed to the development of these texts and what the writing processes might have looked like.
- *My Writing and Research Process.* (Builds on entirety of Chapter 2.) Write a process narrative of 500–750 words describing your writing and research process on a recent writing project you composed. What did you do first? Then what? What parts of the process came most easily for you? Which parts were challenging? What might you do differently in subsequent occasions?
- *Writing Workshop.* (Builds on Feedback, pp. 35–40.) Participate in a writing workshop in which you and peers provide feedback to one another about a piece of writing. This can be a large-group workshop, where all class members look together at one person's writing, or concurrent small-group workshops, where smaller groups of students workshop one another's writing simultaneously. Draw on the ideas for

[1] This activity was designed by Nan Mulleneaux, a writing teacher and an expert in performance and eighteenth-century theatre.

feedback addressed in the text to make substantive and constructive suggestions toward revision. After the workshop, reflect in writing for five minutes about workshop transfer: What is your revision plan for your own writing based on the workshop? How did providing feedback to another writer advance your own work as a writer?

Supplemental Resources

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Chapter 3: Posing Meaningful Questions

Disciplinarity and Questions
Writers Posing Questions: Examples from across Disciplines
Characteristics of Effective Questions
Strategies for Posing Meaningful Questions

Key Terms

- *Inquiry.* One of the foundations of academic writing, inquiry involves posing questions and pursuing curiosity to discover new ideas, advance knowledge, and uncover complexity.
- *Questions.* Areas of inquiry that academic writers design and pose in order to pursue research, and often develop additional questions as a result of research, which then become springboards for future research. These questions are situated within the context of the writing occasion and within disciplinary approaches and ways of knowing.
- *Disciplinary Context.* The scholarly lens and field through which a writer poses questions, conducts research, and develops drafts.
- *Significance.* The explicit or implicit value of a writing project.
- *Heuristic.* A set of guiding questions designed to offer writers a framework for understanding or approaching a writing project, idea, or area of inquiry. Writers sometimes use heuristics to brainstorm during the prewriting phase, or to organize and structure a writing project during the drafting phase.

Overview
The three points of emphasis for this chapter are to:

1. help students discover that inquiry is the basis for academic writing;
2. show that inquiry is shaped by and informs disciplinary knowledge; and
3. encourage students to begin occupying positions where they themselves are exploring and posing questions that matter to them and that they can demonstrate have or should have significance to others.

The chapter orients readers to the vast range of inquiry through examples from different disciplines, showing how disciplinary context impacts the kinds of questions academic writers ask and the shape of those questions. At the same time, though, the chapter demonstrates that one question can be approached through many overlapping and divergent frames of inquiry. The chapter also provides readers with guidelines for how to design effective questions of varying breadth and depth across and within particular disciplines. Finally, the chapter provides several different heuristics students can use in brainstorming writing projects and in understanding and analyzing others' written research.

Teaching Ideas
In-class activities should be geared toward inviting students to pose questions, but to do so with an awareness of disciplinary context and project boundaries. Invite students to share

with one another the questions they develop and uncover for the Write Now segments, or ask students to do quick-writes on the writer insights throughout the chapter. This chapter includes the first extended examples of writing from different disciplinary perspectives, so you might spend time in class with students going through the examples on pp. 48–52, discussing in particular how the questions are implicit and explicit, and how they reflect disciplinary perspectives.

Students may likely be developing their own writing projects at this point as well, so this chapter enables them to use questions as a brainstorming, prewriting activity for their writing projects. Invite them to use the question heuristics and the pyramid of narrowing questions (Figure 3.1) as prewriting for shaping their own writing projects. Through a series of working with these heuristics and the pyramid, students can discover the range of questions they might ask, and then determine which questions they can, and/or want, to pursue for this writing project.

It will be especially important to emphasize that questions beget questions. You might bring in some readings in addition to those included that can demonstrate how researchers pose a question, address it in a writing project, and then use it to raise new questions. Show students some concluding paragraphs in published writing where writers specifically call for additional research and/or demonstrate they have raised questions that are too large to answer within one project.

Students might also be accustomed to thinking about their own roles in school as being primarily about answering questions posed by others (i.e., providing the "right" answer to a question posed by a teacher). Instead, this chapter hopes to inspire them to discover and pose their own questions. Provide ample space in the classroom for students to explore together what matters to them. Offer them examples of the questions you find most pressing and/or those that inform your own writing and research, as well. Then, help them think about how they can take those areas of inquiry that hold significance to them and develop sub-questions from different disciplines. In this way, they can begin to think about how they can effectively transfer what they learn in one occasion or what they are asked to do in one context to what is important to them. Exploring different disciplinary approaches to larger questions, that is, affords them the ability to see how any learning occasion can, ostensibly, inform the ideas and questions that matter most to them. In this way, they can achieve more investment in shaping what they are asked to do across different classes and within a particular course.

At the same time, though, many students may be overly ambitious in the kinds of questions they want to ask, so spend time as well exploring how to design effective questions, both in terms of depth and broadness, as well as disciplinary frame.

Additional Writing Activities and Projects

- *Identifying and Designing Questions.* (Builds on Tables 3.1–3.4.) Using a scholarly text that you are reading for one of your writing projects, use one of the heuristics provided in Tables 3.1–3.4 to do the following:

  - Identify the questions in the text posed implicitly or explicitly by the writer(s). For example, if you are working with the journalist heuristic, you might ask: What questions related to "Who?" emerge in the text? What questions related to "How?" emerge in the text?
  - What questions might other researchers pose based on having read this text? Imagine you are going on to conduct your own research. For example, what is a "prediction" question you might ask about the ideas raised in the text? What is a causal quantitative question you might ask about the ideas raised in the text?
- *Questions in Disciplines: [insert topic of your choosing]*. (Builds on Writers Posing Questions: Examples from across Disciplines, pp. 48–52.) Using the four examples as a model, find three to four scholarly texts from across disciplines that address the same topic, but from a different disciplinary perspective. Then, write a comparative essay of 750–1000 words in which you compare the kinds of questions raised by scholars across disciplines about the same general area of inquiry. Where do you see overlaps? Where do you see divergences? Based on the questions posed explicitly and implicitly in the texts, how would you characterize what people in these disciplines care about and how they create knowledge? Include specific examples throughout your essay. What can we learn about the larger area of inquiry by looking at these texts collectively rather than individually? What other disciplines do you think might pose especially important questions about this larger area of inquiry?

Supplemental Resources

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Chapter 4: Reading

Choosing What to Read: Primary, Secondary, and Tertiary Reading Materials
Deciding How to Locate Reading Materials
Deciding How to Read: Shallow and In-Depth Reading Strategies
Invoking Discipline-Specific Reading Strategies

Key Terms

- *Primary Materials:* Direct, firsthand sources and materials. Examples include interviews, images, and novels.
- *Secondary Materials:* Sources and materials created by others about a primary source, such as scholarly and more public research about a source.
- *Popular Secondary Sources:* Texts and materials that are geared more toward the general public in tone, style, and content, and which typically have little to no documentation, bibliographic citations, and footnotes.
- *Public Scholarship:* Texts and materials that are geared toward the general public in tone, style, and content, but are written by established scholars in disciplines and include more attentiveness to citation and documentation than popular sources tend to include.
- *Scholarly Secondary Sources:* Texts and materials published by university presses, academic segments of more popular presses, and or scholarly organizations. Scholarly secondary sources are geared in tone to researchers and learners at the postsecondary level, have rigorous standards for documentation, and are vetted through a formal expert peer-review process to ensure originality, standards, and intellectual contributions
- *Tertiary Materials:* Sources and materials created by others that are intended to be compilations or general overviews. Examples include almanacs, bibliographic essays, annotated bibliographies, and encyclopedias.
- *Library Guides:* Online resource guides created by librarians to provide research guidance for a topic, discipline, or course.
- *Research Databases:* Repositories of research that are searchable by users. They include previous and current research and materials about a topic or idea.
- *Literature Review:* A genre of writing that provides readers with an overview of prior research or approaches on a given topic or idea. Literature reviews are also known sometimes as bibliographic essays. They rely extensively on synthesis and summary.
- *Annotated Bibliography:* A list of sources and materials about a particular topic with brief summaries or descriptions of the content and full bibliographic citations.
- *Shallow Reading:* A form of reading characterized by scanning, jumping around, and browsing.
- *In-depth Reading:* A form of reading characterized by slow, careful, deliberate attention.
- *Rhetorical Triangle:* A framework for understanding arguments that involves three intersecting dimensions: speaker, audience, and message. The rhetorical triangle also sometimes includes the added dimensions of *ethos* (attached to the speaker), *pathos* (attached to the audience), and *logos* (attached to the message).

- *Ethos:* Persuasion or influence writers seek by appealing to readers on the basis of an author's character and authority.
- *Pathos:* Persuasion or influence writers seek by appealing to readers' emotions.
- *Logos:* Persuasion or influence writers seek by appealing to readers' sense of reason and logic.
- *Kairos:* The appropriateness and timeliness of an argument or written text in terms of having the highest likelihood of persuading or influencing readers.

Overview

Chapter 4 introduces students to the vast range of materials and texts academic writers across disciplines read, offers insights into how writers locate readings, and provides several frameworks for guiding students to make deliberate choices with their reading practices. The chapter emphasizes that all materials—written, auditory, visual, performative, interactive, and kinesthetic—constitute texts that scholars can read. Students should come away from this chapter with increased appreciation for this great range of materials, and also with an increased awareness of the choices people make for how they might read and what might inform those choices. Readers, for example, can choose to read in shallow ways or in-depth ways, and both are viable options at different times, depending on one's purpose and aims. Similarly, readers across disciplines have reading practices that reflect their disciplinary perspective, as well as their aims and purposes for a particular reading occasion. The Transfer at Work boxes offer particular insight into the ways in which reading both overlaps and diverges across disciplines in terms of sources and practices.

Understanding how writers deploy appeals such as *ethos*, *pathos*, and *logos* both explicitly and implicitly, and how *kairos* emerges in these texts as well, will help students with their own writing. As you choose texts for your course to use in conjunction with this chapter, aim to do so by taking into account multiple pedagogic purposes; to provide students with texts that will enable them to embark on their writing projects in terms of content, but also that can serve as models or examples of writerly moves that students will be doing themselves in their writing.

Teaching Ideas

Students are likely not too accustomed to considering different approaches to reading within academic contexts. Instead, they might be inclined to differentiate academic reading from leisure reading. Help students consider the ways in which they can move between and among these polar ends of a continuum in terms of materials and practices. Invite them to read the world around them, looking for artifacts as well as written, visual, kinesthetic, and auditory texts. You could, for instance, ask them to read the location from which they are joining the class. Or, you could invite them to share what they are reading in other classes they are taking and the strategies and practices they are using for those reading occasions.

You can decide, based on where students are with their writing projects, how to structure discussions and activities around locating reading materials (pp. 70–75). If they are working on a writing project that requires locating reading materials, this is a good time to invite them

to try out any of these strategies. If, instead, they are working on a writing project that involves more one-on-one interaction with a text, you can use this section as an opportunity for students to inquire how other writer(s) may have located reading materials. Similarly, you can approach activities around primary, secondary, and tertiary sources, popular, public, and scholarly sources by asking students to identify any of these sources by labeling a text all students are reading together, or by inviting students to locate those sources for a writing project they are working on. If students are embarking on research later on in your course, you can return to this chapter at that point as a guide for their research.

To help students explore the various ways of locating readings alongside understanding different types of readings, you can place students in small groups and assign a particular kind of material (i.e., popular scholarship) and a particular way of locating reading (i.e., library database) to each group member. They can then embark on searching for those materials, and then reconvene to share what they found and discuss the challenges and/or successes they encountered. Another small-group activity might be to invite each student to use a different discipline-specific reading strategy on a common text and then report back to the small group; these small groups can then share with the larger class one insight they developed collaboratively.

The reading strategies of shallow or in-depth offer a particularly useful in-class activity. Ask students to engage in shallow reading for ten to fifteen minutes on various texts of your choosing and then to discuss with partners or in small groups what they learned, what they feel they might have missed, and how the reading experience was. Then, you can invite them to read one of the same texts, or a different text, for another ten or fifteen minutes using in-depth reading practices. These in-depth practices can entail annotating the text along the lines of Figure 4.5, or they can consist of a rhetorical reading, or a discipline-specific approach (see pp. 87–90). The chapter contains an example of rhetorical reading, so you might devote time for students to discuss that example in more depth, working together to explain and understand where the rhetorical features are emerging.

Additional Writing Activities and Projects

- *Annotated Bibliography: A Range of Materials*. (Builds on pp. 67–70.) Scholars across disciplines create and read annotated bibliographies as part of their research processes. In consultation with your instructor, and using a topic or question of your choosing, create an annotated bibliography comprised of a range of primary, secondary, and tertiary materials (at least three of each). Keep in mind a disciplinary approach as you are assembling your annotated bibliography. What kinds of primary, secondary, and tertiary sources might be important from within a particular disciplinary perspective? As an alternative approach, or combined with the above guidelines, integrate a range of popular, public scholarship, and scholarly sources.

- *A Weeklong Reflective Journal on Reading Practices*. (Builds on entirety of Chapter 4.) Keeping a reflective journal enables you to gain insights about yourself as a writer and reader. For one week, log everything you read, and also write reflections on how you approached that reading. How did you locate the reading? Would you

characterize it as primary, secondary, tertiary, or a combination of two or more of these? Describe the features that contribute to this characterization. Would you characterize it as popular, public scholarship, or scholarly? Describe the features that contribute to this characterization. Did you engage in in-depth or shallow reading practices? Why? What did you gain or lose by making the choices you made?

- *Observational Field Notes and Write-Up: Reading Practices and Strategies*. (Builds on pp. 75–90.) Field notes and write-ups are common modes of writing in many disciplines, from cultural anthropology to biology. Find a partner and ask the partner to choose several different approaches to reading based on the chapter (i.e., shallow, in-depth, reading like a writer, visual literacy, etc.). Observe that person closely and carefully as he or she engages in these different approaches to reading. Write field notes about what you observe. Try to identify even the smallest of details about what the person does while engaging in the forms of reading. Then, switch roles and you read while your partner observes your behaviors and takes notes. Finally, both partners can write-up their field notes to generate an observational study of what people look like while engaging in different reading practices. If you want to include images or excerpts, you are welcome to do so, but the majority of your write up should be written text based on your observations.

- *Close Reading Essay*. (Builds on In-Depth Reading, pp. 76–87.) Close-reading essays are a frequently used form of writing in disciplines such as English and Literature. Using any of the in-depth reading practices described in Chapter 4 (annotation practices, reading like a writer, and/or rhetorical reading) write an essay of 750–1000 words in which you present a close reading of a text of your choosing (and in consultation with your instructor). As an alternative, read a text by using one or more of the discipline-specific reading strategies identified on pp. 86–90. Then, write a close-reading essay that conveys your discipline-based discoveries.

Supplemental Resources

"Active Reading Strategies." *The McGraw Center for Teaching and Learning*. Princeton University. 2008. Web. 4 Nov. 2015. https://www.princeton.edu/mcgraw/library/for-students/remember-reading/active-reading.pdf.

Dresner, Lisa M. "The Composition Classroom and the Political Sex Scandal: The Pedagogical Value of the 'Tail' of Three Governors in the *New York Post*." *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture* 14.1 (2014): 161–176. *MLA International Bibliography*. Web. 7 Nov. 2015.

Gilroy, Susan. "Interrogating Texts: Six Reading Habits to Develop in Your First Year at Harvard." *Research Guides*. Harvard Library. *Harvard University*. 7 Sept. 2015. Web. 7 Nov. 2015. http://guides.library.harvard.edu/sixreadinghabits.

Jabr, Ferris. “The Reading Brain in the Digital Age.” *Scientific American*. *Nature America* 11 Apr. 2013. Web. 7 Nov. 2015. http://www.scientificamerican.com/article/reading-paper-screens/.

Linderholm, Tracy, David J. Therriault, and Heekyung Kwon. “Multiple Science Text Processing: Building Comprehension Skills for College Student Readers.” *Reading Psychology* 35.4 (2014): 332–356. *MLA International Bibliography*. Web. 7 Nov. 2015.

Tinkle, Theresa, et al. “Teaching Close Reading Skills in a Large Lecture Course.” *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture* 13.3 (2013): 505–535. *MLA International Bibliography*. Web. 7 Nov. 2015.

Yirinec, Jennifer, Joseph Moxley, and Brogan Sullivan. “Critical Reading Practices.” *Writing Commons Open Text*. *Writing Commons*. n.d. Web. 7 Nov. 2015. http://writingcommons.org/index.php/open-text/information-literacy/critical-reading-practices.

Chapter 5: Summary

Correcting Common Myths about Summary
Prerequisites for Writing Summary
Varied Components of Summary across Context
Criteria for Effective Summaries across Contexts
Different Occasions for Summary
Summary in Reviews
Summary as Abstracts
Summary as Bibliographic Annotation
Executive Summary
Summary in Introductions
Summary in Conclusions
Summary as Narrative: Lives and Events
Summary in Biography
Summary of Events

Key Terms

- *Summary:* A condensed account capturing the crucial elements of a larger text or experience.
- *Review:* A text that summarizes and evaluates another written, verbal, auditory, or visual text.
- *Synopsis:* A brief summary of an existing or forthcoming text; the term synopsis is sometimes used alternatively with summary, abstract, or précis.
- *Abstract:* A condensed account of the most important components of a larger text. Abstracts are often located at the beginning of an article or on an introductory page or catalog, and are designed to provide readers with a quick glimpse of the longer text so they can decide if that research article is relevant or not for their own research.
- *Précis*: A summary or abstract of a text; précis is sometimes used interchangeably with abstract or summary.
- *Annotated Bibliography*: A list of full citations with brief summaries of the content. Annotated bibliographies are used across disciplines and contexts, and vary widely in terms of how long the annotations are, what is included in the document, and whether the annotations also have evaluative or individualized components.
- *Executive Summary:* A summary of a longer document usually designed to offer a higher-level executive the opportunity to understand the most salient points of a policy recommendation, report, or proposal.

Overview

Chapter 5 introduces students to summary, one of the most widely used writing moves of academic writing. The term summary carries with it some unfortunate associations, namely that it is a rather pedestrian or elementary-level mode of writing, and that it tends to not require much complex or critical thinking. Through extensive examples of a variety of different occasions for summary, this chapter aims to demonstrate that summary can be quite challenging and also must be situated appropriately within the rhetorical context in which the summary is appearing. The chapter discusses the erroneous myths surrounding summary,

provides general criteria for how to write summary effectively, and provides annotated examples of different forms of summary across disciplinary contexts.

Teaching Ideas

This chapter emphasizes that summary appears throughout academic writing, sometimes as stand-alone texts and sometimes in embedded forms within longer texts. You can invite students to notice how the writers of the texts they are reading for class use summary in their arguments. Another option is to ask students to write an abstract of one of the texts you are reading, or for them to write an abstract of one of their own recent writing projects, for your class or for another class. This chapter provides an opportune moment as well for students to collectively contribute to the knowledge of the classroom. They can each find a research article about a question or concept, and then present the research through a summary or abstract, which you can then compile for a class-wide resource.

One important way of approaching summary is by emphasizing how high the stakes can be with creating a summary that fully orients readers, draws readers in, convinces readers of a project's viability, or otherwise captures the attention of readers in a world where readers have an enormous range of options when it comes to what to read. You can invite students to think about who might rely on summaries and why they might be doing so.

Also important to discuss are the ways that writers inflect opinion into summary through subtle and not-so-subtle word choices and choice of content. Students may be accustomed to thinking that summary is objective, when in fact it is highly subjective. Equally important to considering opinion within summary is how discipline impacts summary. While summary relies on condensing text to provide the most critical elements in a shortened version, what writers value is highly varied. Examine summaries with students in several different texts across disciplines to get a sense of how disciplinary values inflect summary. Any of the elements of the chapter (Writer Insights, Transfer at Work, etc.) might be meaningfully deepened by inviting students to develop longer versions and by encouraging ongoing reflection, peer feedback and conversation, and smaller sequenced steps.

Additional Writing Activities and Projects

- *Annotated Bibliography.* (Builds on Summary as Annotation, pp. 111–114.) Annotated bibliographies help other researchers identify relevant research. In consultation with your instructor, and using a question or topic of interest to you, identify eight to 10 resources for an annotated bibliography. Use the criteria outlined in the chapter to develop annotations that accomplish the purpose and reflect the context of the writing occasion. As an alternative, you might work in teams or with all your class members to develop a collaborative annotated bibliography about a particular set of questions or issues.

- *Compiled Set of Reviews.* (Builds on Summary in Reviews, pp. 104–109.) In consultation with your classmates and your instructor, develop a book review, performance review, or film review (or another review of your choosing), for use in a class wide collection of reviews about a particular set of questions or issues.

- *Event Summary.* (Builds on Summary of Events, pp. 120–122.) Attend an event on your campus or in your community related to the issues and questions you are examining in your course. Create a summary of the event for those who were unable to attend the event.

- *Biography.* (Builds on Summary in Biography, pp. 119–120.) Research and/or interview a (real or imagined) person related to the issues and questions you are examining in your course. Keeping in mind the ethics and complexities involved with writing about others, and looking at examples of biographies, write a biography that summarizes that person's experiences as they relate to the questions and issues at stake in your research.

Sources Providing Examples of Summaries

Depending on the area of inquiry or theme shaping your class, you can find journals that include abstracts of articles and use those as examples of abstracts. Alternatively, you can also use US government agency websites (i.e., NEH, NIH, US State Department) to find executive summaries of reports related to questions and research in particular fields (i.e., public policy, health, science, arts, etc.). Or, you could look up performance reviews or exhibition summaries related to the issues or questions driving your course. More generally, the following are sites of general interest and/or drawn from writing studies that include abstracts and summaries for use as examples alongside the examples provided in this chapter:

Dissertation Abstracts International: http://www.proquest.com/products-services/dissertations/Dissertations-Abstract-International.html.

Dissertation Abstracts International: Most Accessed Dissertations and Theses. http://www.proquest.com/products-services/dissertations/ProQuest-Most-Accessed-Dissertations-and-Theses.html.

One-Minute World News: http://www.bbc.com/news/10462520.

The *New York Times* Book Review: http://www.nytimes.com/pages/books/index.html.

Bio: http://www.biography.com/.

Composition Founders: http://compfaqs.org/CompositionFounders/HomePage.

Supplemental Resources

Andrade, Chittaranjan. "How to Write a Good Abstract for a Scientific Paper or Conference Presentation." *Indian Journal of Psychiatry* 53.2 (2011): 172–175. *PMC*. Web. 8 Nov. 2015.

"Annotated Bibliographies." *Purdue OWL*. The Writing Lab at Purdue. *Purdue University*. 2 Sept. 2015. Web. 1 Nov. 2015. https://owl.english.purdue.edu/owl/resource/614/01/.

"How to Write a Summary in 8 Easy Steps." *ENotes Study Guides*. ENotes. n.d. Web. 7 Nov. 2015. http://www.enotes.com/topics/how-write-summary.

McLeod, Shaun. "How to Write a Summary." *SmrtEnglish*. YouTube. 15 Nov. 2012. Web. 3 Nov. 2015. https://www.youtube.com/watch?v=eGWO1ldEhtQ.

"Sample Rhetorical Precis." *Oregon State University*. n.d. Web. 7 Nov. 2015. http://oregonstate.edu/instruct/phl201/modules/rhetorical-precis/sample/peirce_sample_precis_click.html.

"Summary: Using it Wisely." *The Writing Center*. UNC College of Arts and Sciences. *UNC Chapel Hill*. http://writingcenter.unc.edu/handouts/summary-using-it-wisely/.

"The Report Abstract and Executive Summary." *Purdue OWL*. The Writing Lab at Purdue. *Purdue University*. 1 Nov. 2014. Web. 4 Nov. 2015. https://owl.english.purdue.edu/owl/resource/726/07/.

Chapter 6: Synthesis

What is Synthesis?
Purposes of Synthesis
Questions that Shape Synthesis
Criteria for Effective Synthesis
Modes of Synthesis across Disciplines
Synthesis as Literature Review
Synthesis as Application
Synthesis as Interdisciplinarity
Synthesis as Curation of Collections
Synthesis as Sources as Evidence
Synthesis as Comparison
Synthesis as Definition
Synthesis as Bibliographic Essays

Key Terms

- *Mashup:* A creation that draws from and fuses together two or more other creations for the purpose of developing something new.
- *Synthesis:* A creation that draws from and fuses together two or more ideas, texts, or documents for the purpose of developing something new and/or developing a new understanding about the ideas, texts, or documents of which the synthesis is comprised.
- *Literature Review:* A document that summarizes and synthesizes prior research, resources, and materials related to a question, concept, or idea.
- *Background Synthesis:* Another term for literature review, a background synthesis provides background on a concept, idea, or debate by summarizing and synthesizing prior research and materials about the matter under consideration.
- *Critical Lens:* This is a form of synthesis often conceived of as application, referring to the approach, perspective, or conceptual frame with which one examines an idea, text, or issue. For example, a writer might use feminist theory as a critical lens through which to understand a text.
- *Thesis Driven Synthesis:* A term used to describe an occasion for synthesis containing an overarching perspective or argument about the entities under consideration.
- *Argumentative Synthesis:* A term used to describe an occasion for synthesis for the purposes of developing an argument, claim, or perspective about that entity. Also sometimes called thesis-driven synthesis.
- *Interdisciplinarity:* An approach to thinking or writing that joins together methods or perspectives from multiple disciplines.
- *Anthology:* A collection of individual texts that address a common question or issue.
- *Comparison:* Setting two or more entities in relationship to one another to identify intersections, divergences, and other resonances.
- *Explanatory Synthesis:* A mode of synthesis comprised of demonstrating the antecedents of a particular concept or movement in order to illustrate how the various parts combine together to create the movement or concept.

- *Bibliographic Essays:* Similar to literature reviews, bibliographic essays provide a synthesis of different materials and resources around a given issue, question, or debate. While bibliographic essays and literature reviews have similarities, bibliographic essays are generally more comprehensive and are often not attached to an argument, but instead provide more of a general overview.

Overview

Chapter 6 provides an introduction to synthesis, a key academic writing move across disciplinary contexts. The chapter invokes the organizing concept of a mashup to help emphasize that synthesis is not merely the joining together of two or more different concepts or texts, but that it involves joining these entities together for the purpose of generating a new concept, understanding, or question. The chapter provides examples of several different types of synthesis to convey the range of contexts in which writers use synthesis. It also includes a set of criteria for how writers can develop synthesis effectively.

Teaching Ideas

Synthesis can sponsor some creative and compelling class activities because it hinges on collaboration. One might emphasize how class discussions are in and of themselves acts of synthesis, whereby different people contribute their perspectives in order to advance a conversation, discover new insights, and collaboratively move to new understandings and ideas.

The synthesis matrix (p. 131) will provide a valuable tool for students as they move forward with writing projects that require the synthesis of multiple texts. You can ask students to complete a synthesis matrix as a step in their research process. Spend time during class discussing application as a particularly valuable mode of synthesis across disciplines. Invite students to do a quick-write to think through how to apply one idea you have addressed in class to a new example. Emphasize that doing so should not merely provide another example, but should ideally generate new understanding or perspectives. As you work with students on synthesis, you can combine in-class writing, discussion, drafting, feedback, and revising during class workshops.

Additional Writing Activities and Projects

- *Literature Review*. (Builds on Synthesis as Literature Review, pp. 135–141.) In consultation with your instructor, develop a literature review of 1000–1250 words on a question or issue of your choosing. Review the strategies for literature reviews in the chapter, and use your literature review for the purpose of demonstrating a gap in the field, of capturing the debates on an issue, or of otherwise advancing to a new understanding or perspective.
- *Curate an anthology or collection.* (Builds on Synthesis as Curation of Collections, pp. 145–148.) Either individually or collaboratively with peers, assemble a collection, exhibit, or anthology with relevant texts, materials, or artifacts related to a question or issue in your class. After you have assembled the collection, write an introduction in which you articulate the choices made for that collection and which conveys various new perspectives that readers or viewers might take away from

having looked at that collection. Include as well captions or explanations for each of the items included in that collection.

- *Comparative Essay.* (Builds on Synthesis as Comparison, pp. 151–152.) Using two or more concepts related to questions or issues of interest to you and/or at stake in your course, write a comparative essay. How do these two entities intersect, diverge, or otherwise resonate with each other? What insights can we gain by looking at these entities together? How does this comparison advance knowledge about one or both entities, or about larger questions informing these issues?
- *Critical Lens/Application Essay.* (Builds on Synthesis as Application, pp. 141–143.) Using a theoretical concept or larger idea, develop an essay in which you offer a reading of a text or artifact through that critical lens or perspective by applying the idea to the text or artifact. What might this instance of application provide in terms of insights into the theoretical concept? How might it generate new understandings of the text? In turn, how might this reading generate new insights about the text being applied?

Sources that Provide Examples of Synthesis

Additional examples might include using local or national exhibits or online curations related to the questions or issues under consideration. You can also find literature reviews about particular topics or issues by searching for published literature reviews on various topics through discipline-specific databases. In addition, the following site provides examples that are from the discipline of writing studies:

WPA-CompPile. Research Bibliographies. http://comppile.org/wpa/bibliographies/.

Supplemental Resources

Carter, Cassie. “Introduction to Syntheses.” *Michigan State University*. n.d. Web. 1 Nov. 2015. https://www.msu.edu/~jdowell/135/Synthesis.html.

Cisco, Jonathan. “Teaching the Literature Review: A Practical Approach for College Instructors.” *Teaching and Learning Inquiry: The ISSOTL Journal* 2.2 (2014): 41–57. *Project MUSE*. Web. 8 Nov. 2015. https://muse.jhu.edu/.

“Comparing and Contrasting.” *The Writing Center*. UNC College of Arts and Sciences. *UNC Chapel Hill*. n.d. 4 Nov. 2015. http://writingcenter.unc.edu/handouts/comparing-and-contrasting/.

Ingram, Laura, James Hussey, Michelle Tigani, and Mary Hemelgarn. “Writing a Literature Review and Using a Synthesis Matrix.” *NC State University Speaking and Writing Tutorial Services*. NC State University. 2006. Web. 2 Nov. 2015. https://writingcenter.fiu.edu/resources/synthesis-matrix-2.pdf.

“Just What IS a Bibliographic Essay?” *NMSU Library*. New Mexico State University. 9 Oct. 2015. Web. 4 Nov. 2015. http://nmsu.libguides.com/mktg311.

"Literature Reviews." *The Writing Center*. UNC College of Arts and Sciences. *UNC Chapel Hill*. n.d. Web. 4 Nov. 2015. http://writingcenter.unc.edu/handouts/literature-reviews/.

McLeod, Shaun. "Comparison/Contrast Essay." SmrtEnglish. *YouTube.* 15 Nov. 2012. Web. 8 Nov. 2015. https://www.youtube.com/watch?v=hvMSeg1s7uc&index=19&list=PLN3kZ8bfmMJN2-EdLyE7_rOZo8o3IpFlv.

Photinos, Christine. "Synthesizing Your Research Findings." *Writing Commons Open Text*. Writing Commons. n.d. Web. 3 Nov. 2015. http://writingcommons.org/index.php/open-text/research-methods-methodologies/integrate-evidence/incorporate-evidence/1030-synthesizing-your-research-findings.

Chapter 7: Analysis

What is Analysis?
The Purposes of Analysis
Types of Data Academic Writers Analyze
Questions that Shape Analysis
Criteria for Effective Analysis
Modes of Analysis
Rhetorical Analysis
Critical Discourse Analysis
Content Analysis
Visual Analysis
Scientific Analysis
Statistical Analysis
Big Data Analysis

Key Terms

- *Analysis:* Examining data closely and breaking down larger concepts or entities into component parts.
- *Analytic Methods:* The established strategies and modes people use to conduct analysis. Often these analytic methods have become refined and agreed upon within particular disciplines, even as analytic methods also work across disciplines.
- *Rhetorical Analysis:* A mode of analysis reliant on rhetorical concepts including the rhetorical triangle, modes of appeal, and *kairos*.
- *Critical Discourse Analysis (CDA):* A mode of analysis that examines language closely to understand the ways in which language reflects and shapes larger cultural, social, historical, and ideological constructs.
- *Content Analysis:* A mode of analysis in which people categorize component parts of a set of data or text according to predetermined or emerging concepts.
- *Visual Analysis:* A mode of analysis consisting of an in-depth examination of the component parts of a visual text, be it an image, performance, film, artifact, or any other visual text.
- *Scientific Data Analysis:* A mode of analysis reliant on discipline-specific methods of analyzing data (often quantitative data) and results collected from scientific experiments and research studies.
- *Statistical Analysis:* A mode of analysis that involves selecting the statistical measures and analyzing results of those measures and other quantitative data to produce greater understanding of the quantitative data.
- *Big Data Analysis:* A mode of analysis used on particularly large sets of data (quantitative and qualitative) that generally requires the assistance of technology as a vehicle for processing and understanding that data.

Overview

Chapter 7 provides an orientation to the most commonly used forms of analysis across disciplines. The chapter operates from the assumption that some students may come to

analysis with resistance or derision, believing perhaps that analysis is unnecessary, or overly academic, or inaccessible for them as writers. Working to position analysis as doable and valuable, the chapter seeks to help students discover that they themselves already do analysis in their own lives as they evaluate choices or examine options. Students may also have the erroneous assumption that analysis primarily operates in the field of literature and involves copious examination of texts and language. While this is one important occasion for analysis, the chapter also seeks to demonstrate that writers and researchers across disciplines use analysis.

While analysis does require considerable energy and time, it is in fact accessible for students. The chapter provides criteria for how to make analysis effective, and then provides several examples from different disciplines of analysis, with annotations pointing out the analytic moves in those texts.

Teaching Ideas

Since analysis does often require time and considerable effort, it is worthwhile to have students work together as they practice analysis. You could bring in a variety of images, for instance, and ask students to work in small groups, assigning each group a particular image on which they can conduct visual analysis. Alternatively, you could bring in a portion of text suitable for discourse analysis or rhetorical analysis, and invite students to work together to conduct that analysis and then share with the larger group important insights.

For some of the analytic methods that may be more challenging to replicate during class, you can bring in articles, specifically the methodology sections, and ask students to point out which analytic methods the writers have used, according to the methods sections. Emphasize how much time effective analysis takes, demonstrating for students that examining a text, then stepping away from it and coming back to it, will typically enable one to notice new and different features of the analysis.

Additional Writing Activities and Projects

- *Visual Analysis Essay*. (Builds on Visual Analysis, pp. 181–185.) Using one image, or a set of images, develop a visual analysis of 750–100 words. As an alternative, you could annotate a visual text, such as a photograph, with detailed comments and arrows describing the component parts of a visual image. Include as a supplement to your essay a process memo of 250 words or a methods section of 150 words describing the process/methods you used to conduct the analysis.

- *Rhetorical Analysis.* (Builds on Rhetorical Analysis, pp. 173–178.) Locate a text of interest to you and in consultation with your instructor and conduct rhetorical analysis, generating a rhetorical analysis essay of 750–1000 words. Include as a supplement to your essay a process memo of 250 words or a methods section of 150 words describing the process/methods you used to conduct the analysis.

- *Critical Discourse Analysis.* (Builds on Critical Discourse Analysis, pp. 178–180.) Find news articles or the transcript of a speech about an issue of interest to you and in

consultation with your instructor, and conduct critical discourse analysis on the articles to generate an essay of 750–1000 words in which you identify and explicate the important elements of word choice, phrasing, and other choices related to social, cultural, or ideological considerations. Include as a supplement to your essay a process memo of 250 words or a methods section of 150 words describing the process/methods you used to conduct the analysis.

- *Mixed-Methods Analysis.* (Builds on entirety of Chapter 7.) Choose a text, data set, or artifact of interest to you and in consultation with your instructor, and use two or more analytic methods to generate an essay of 750–1000 words. Include as a supplement to your essay a process memo of 250 words or a methods section of 150 words describing the process/methods you used to conduct the analysis.

Sources that Provide Examples of Analysis

The following are sites of general interest and/or are drawn from writing studies that can provide examples of analysis alongside the examples provided in this chapter:

Harms, Erik. "Encountering Vietnam through Images." The following assignment sheet provides a suggested sequence of assignments for an image annotation, along with an example: http://twp.duke.edu/uploads/assets/ehp1.pdf.

Young Scholars in Writing. http://cas.umkc.edu/english/publications/youngscholarsinwriting/default.asp.

Critical Discourse Studies. http://www.tandfonline.com/toc/rcds20/current.

SIAM Undergraduate Research Online. http://www.siam.org/students/siuro/.

Bios. http://www.tri-beta.org/bios.html.

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Chapter 8: Framing Arguments

Correcting Common Myths about Arguments
What is Argument?
Purposes of Argument
Featured Purposes of Argument
Causal Argument
Proposal Argument
Definitional Argument
Criteria for Effective Argument
Featured Criteria for Effective Argument: Avoiding Logical Fallacies

Key Terms

- *Argument:* In academic argument, an argument is the position a writer takes in a particular writing project, the evidence included in that argument, and the structure and format of the argument.
- *Claim:* Another word for argument, often used to indicate a position or perspective the writer is taking.
- *Thesis:* Another word for argument, often used to indicate an overarching or governing concept around which a writer develops a writing project.
- *Proof:* Another word for argument, often used in the context of philosophy or math, whereby a writer demonstrates why or how a concept is valid or true.
- *Position:* Another word for argument, denoting primarily a perspective or approach a writer takes in a writing project.
- *Premise:* An element of an argument, often an assumption or set of qualifications or hypothesis a writer uses to arrive at an idea or conclusion.
- *Conclusion:* An arrived-at concept or position based on a set of premises; often used in philosophical arguments.
- *Persuasion:* The influence a writer might have on readers to change their beliefs, take certain action, or otherwise be receptive to the writer's argument.
- *Causal Argument*: An argument designed for the purpose of arguing what contributed to an event, circumstance, or experience.
- *Proposal Argument:* An argument designed for the purpose of proposing a solution or set of actions or strategies, often in response to an identified problem or challenge.
- *Definitional Argument:* An argument designed to uncover the complexities behind a term and/or to demonstrate the implications of a term, and/or to develop a term or concept.
- *Argumentative Appeals:* The Aristotelian appeals of *ethos, pathos,* and *logos*, which together can help writers influence or persuade their readers.
- *Logical Fallacies:* Common flaws in reasoning (deliberate or unintentional) that can often (though not always) make arguments less effective (or sometimes ineffective).
- *Hasty Generalizations Fallacy:* A logical fallacy consisting of an overgeneralization based on incorrect, inadequate, or otherwise insufficient evidence.

- *Ad hominem Fallacy:* A logical fallacy consisting of an argument that focuses and relies on a person's character in order to influence readers when the argument itself is not necessarily relevant to a person's character.
- *Straw Man Fallacy:* A logical fallacy involving writers misrepresenting an opposing position in order to refute that position more easily.

Overview

Chapter 8 constitutes the first of three chapters focused on argumentation. This chapter offers a framework for students to approach argument. The frame invites students to think about the purposes and aims of argument, and introduces them to arguments across disciplines. It also provides contextualized criteria for what makes arguments effective across different contexts, as well as strategies for persuasion and logical fallacies to avoid. Of particular importance is the emphasis on how many different aims arguments can have and the many different disciplines in which writers build arguments. Students may be accustomed to thinking about argument in debate terms, where one person "wins" and another person "loses." Instead, this chapter seeks to show that arguments take many different shapes, and they often have more to do with deepening an understanding of a concept rather than vanquishing an opponent.

Teaching Ideas

One of the key aims of this chapter will be to help students redefine "argument" to encompass a broad range of academic positions. Invite them to identify the thesis or claim in the examples provided in the chapter, and then to discuss what these writers are arguing and what their aims are. You might bring in one or two other academic arguments from your field, and ask students to read them and then work in small groups to locate the thesis/claim/position and to identify the purpose of the argument. They can use the list of purposes on pp. 202–203 as a starting point for examining the purposes of argument. Finally, they can also use the criteria for effective argument (pp. 210–214) to evaluate the effectiveness of the arguments they have encountered.

This chapter can also be paired meaningfully with revisiting Chapter 3 so students can work to pose their own questions that can then lead to their arguments. Invite them to consider how the questions they pose can give rise to different purposes for argumentation. If students are in the process of developing their own arguments, you could also use this chapter's criteria for effective arguments as a small-group activity for them to evaluate their own claims. Invite students to discuss whether each person's argument is sufficiently complex, contestable, etc., and, if so, in what ways, and, if not, what might need to be changed to help it meet these criteria more effectively. Sometimes re-seeing an argument through a different perspective can be illuminating for students. Options for this include asking students to draw or sketch a picture to argue their claim, or to write a poem (i.e., a haiku, a limerick, etc.) to communicate their argument. Other ideas include asking students to create different versions of their argument for different types of readers (i.e., a peer, a child, an expert, etc.). One key strategy for this chapter might also be workshopping students' arguments in progress.

Additional Writing Activities and Projects

- *Proposal Argument.* (Builds on Proposal Argument, pp. 206–209.) In consultation with your instructor, identify a problem that is of concern to you and/or which is related to the theme your class is investigating and develop a proposal argument in which you describe the problem and argue for a way to remedy, mitigate, or otherwise improve the problem.

- *Definitional Argument.* (Builds on Definitional Argument, pp. 208–209.) In consultation with your instructor, identify a term or concept that is of importance to you and/or which is related to the theme your class is investigating and develop a definitional argument in which you address the complexities of that term/concept and argue for a more nuanced understanding of that term or concept.

- *Causal Argument.* (Builds on Causal Argument, pp. 203–207.) In consultation with your instructor, identify a concept or phenomenon that is of importance to you and/or which is related to the theme your class is investigating and develop a causal argument in which you address the concept and argue for what might be contributing to it in terms of causation.

- *Argument Purpose.* (Builds on Purposes of Argument, pp. 202–203.) Read the articles in the most recent issue of a peer-reviewed journal related to the theme your class is investigating and/or about a topic of interest to you. Write a paragraph for each article in which you identify what you take to be the main purpose of the argument, and include quotes for where that purpose becomes evident.

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Chapter 9: Constructing Arguments

Questions that Shape Arguments
Inductive and Deductive Reasoning
Argument Structure
Stasis Theory
Classical Argument Structure
Toulmin Argument Structure
Rogerian Argument Structure

Key Terms

- *Inductive Reasoning:* A process of thinking that involves moving from examples or observations (premises) to general assertions that are likely to be true.
- *Assumptions:* Ideas or concepts that one believes to be true at a foundational level, but which are not necessarily certain.
- *Deductive Reasoning:* A process of thinking that moves from the general to the particular, and which often involves hypothesis.
- *Stasis Theory:* Also known as issue theory, stasis theory is a heuristic with questions that can help writers shape arguments and identify where elements of disagreement might exist in a larger issue.
- *Classical Argument Structure:* A template or structure for argument that includes five primary components: introduction, narrative, confirmation, refutation/concession, and summary/conclusion.
- *Counterarguments:* Opposing or alternative views or perspectives that writers attempt to anticipate and address in their arguments.
- *Concession:* Also known as qualification, this involves writers conceding that certain aspects of opposing views are viable and valuable.
- *Toulmin Argument:* A template or structure for argument designed by Stephen Toulmin that involves six component parts: claim, evidence, warrant, backing, qualifier(s), and rebuttal.
- *Rogerian Argument:* Developed by psychologist Carl Rogers, Rogerian argument is founded on compromise, resolution, and understanding, and is comprised of four components: catching the reader's interest, presenting the opposition's viewpoint, presenting the writer's viewpoint, and establishing common ground.

Overview

Chapter 9 builds students' capacities with developing arguments by addressing how writers make choices about developing argument and shaping argument through structure. Table 9.1 raises a number of questions writers consider as they are developing their arguments. Inductive and deductive reasoning are discussed so students can consider how they are arriving at their positions, claims, or perspectives. The chapter then invites students to consider the elements that make arguments fully developed, such as an introduction that orients readers and demonstrates *ethos*, a logical progression of ideas, and recognition of alternative viewpoints. Another component of the chapter involves stasis theory, which can

help students shape their arguments, narrow their focus, and recognize the range of positions and approaches that are possible within a given set of ideas.

Teaching Ideas

Argument structure can seem subtle or invisible to writers in the early stages of their undergraduate education, so students may need careful guidance through several examples to be able to identify argument structure. Spend time with the examples provided in the chapter, as well as revisiting other arguments you may have introduced during the semester. You can also introduce new arguments by finding relevant texts from your field or by inviting students to each locate an article related to their research.

Work with students to identify not only the overall structure of arguments, but also the component parts of each structure as they emerge in published texts. You might, for example, ask students to highlight in different colors the introduction, narrative, confirmation, refutation/concession, and summary/conclusion. Using highlighters (ink or virtual) in different colors can help visualize the different elements of an argument for students who may otherwise have difficulty understanding the structural elements. Using manipulatives is another way of helping visualize argument component parts. Ask students to build an argument using different objects to represent their ideas or the component parts of an argument structure. They can then explain verbally to the class what choices they made for the manipulatives.

As they continue to work on their own arguments, you can have them work with Table 9.1 to pose and answer those questions for their own evolving arguments. Students can do this in partnerships, alone, or in small groups. Similarly, the stasis theory heuristic will also be valuable for students as they develop their ideas. Ask them to work in small groups to collaborate on asking one another the stasis questions in order to help one another hone in on the areas of an issue that are particularly significant or contentious. You could even opt to dramatize this by inviting students to stage a courtroom or judicial context for a judge to ask questions of two or more people in order to identify where the terms of the disagreement are, and also where the agreements are.

Additional Writing Activities and Projects

- *Stasis Theory Exploration.* (Builds on Stasis Theory, pp. 227–231.) In consultation with your instructor, choose an issue or topic of interest to you, or one that resonates with the issues under consideration in your class, and write a series of paragraphs that address each of the stases in relationship to your topic. Conclude by describing which aspects of the larger issue you believe will be most productive for your area of focus.

- *Outlines and Argument Structure*. (Builds on pp. 231–246.) Using the argument you are working with, create outlines for that argument in the shape of each of the following three argument structures: Classical, Rogerian, and Toulmin. Conclude with an explanation of 150–200 words that describes which argument structure fits best with your particular argument, and provide a justification for why.

- *Inductive and Deductive Reasoning*. (Builds on Table 9.1, pp. 224–225.) Using the argument you are developing, develop a 200-word précis for a version of that argument that relies on inductive reasoning and a version of the argument that relies on deductive reasoning.

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Chapter 10: Designing Arguments: Formats and Modalities

Written Modalities of Argument: Scholarly, Public Scholarship, Popular Scholarship
Visual Arguments: Thinking Visually
Common Forms of Visual Arguments across Disciplines
Photographic Essays
Graphics
Academic Posters
Presentation Software
Verbal Arguments
Common Forms of Verbal Arguments across Disciplines
Other Modalities for Argument

Key Terms

- *Modalities:* The different forms and media in which communication happens. These include written, verbal, auditory, and kinesthetic.
- *Scholarly:* Academic writing that is peer-reviewed or scholarly and that has been vetted by a rigorous process of expert endorsement and review in order to ensure its credibility, originality, and expertise.
- *Public Scholarship:* Occasions where scholarly work is made available to larger publics, and may therefore contain aspects that make it more accessible to more people, such as more background information.
- *Popular Scholarship:* Occasions where scholarly work is not only made available to larger publics, but is transformed to be as accessible as possible to the largest amount of people. Popular scholarship often does not include bibliographic citations.
- *Visual Thinking:* Ideas or concepts rendered through visual media.
- *Photographic Essay:* A collection or series of photographs designed to document an event, experience, place, concept, or group of people.
- *Graphics:* Visual elements and depictions of ideas or concepts that work together or independently and are designed to convey those concepts in visual format to readers or viewers. Graphics can include tables, charts, graphs, infographics, and images.
- *Academic Poster:* A large poster containing information about a research project and that is displayed at an academic conference in order to sponsor conversation and disseminate research.
- *Presentation Software:* Computer programs and applications that enable academic writers to disseminate research and communicate through verbal presentations. Sometimes presentation software acts as a supplement to verbal presentations, and sometimes it acts as a stand-alone text.
- *Verbal Modalities:* Any one of several formats reliant on voice and oral communication for disseminating research and engaging in conversation with others interested in a particular idea, concept, or area of research. These can include, for example, keynote lectures, panel presentations, poster presentations, and roundtable conversations.
- *Academic Conference Presentation:* A presentation that takes place at an academic conference enabling the presenter to share work in progress or disseminate research

findings, and then to engage in conversation and receive feedback from others interested in that area of research.

- *Elevator Speech/Pitch:* A brief occasion in which one conveys the significance of a proposed project or the most salient points of a work in progress or of research findings, generally as a means of garnering resource support and assistance for continuing with the project or taking action of some sort.

Overview

As the third chapter in the sequence on argument, Chapter 10 enables students to see the many different forms and modalities in which arguments emerge, and to see how integral form is to shaping the arguments themselves. The chapter introduces students to the most common modalities across disciplines in which academic writers communicate their research. Students can explore written modalities along a spectrum of levels of scholarliness, as well as verbal and visual modalities, such as conference presentations and academic posters.

Teaching Ideas

This chapter hinges on thinking about audience: Whom are you communicating with and what modality will best enable you to communicate with as many of those readers as possible? You might spend time with students exploring desired readers (whom are you hoping to influence with your argument and why?) as well as likely readers (who will likely be a reader?), and unanticipated readers (how can you integrate attentiveness to this group as well?). Keep in mind that these readers overlap, and we can never be certain as writers who will be reading our work. Once students explore audience, they will be better positioned to decide what format or modality to use for communicating their argument.

Another fundamental concept to keep in mind is that design should not be an afterthought of an argument, but a critical component of an argument that helps shape what that argument is. Chapter 10, then, works alongside the organizational structures shared in Chapter 9, and the frameworks addressed in Chapter 8, to offer students a robust range of areas to consider as they develop arguments. All of these modalities can also have varying degrees of what is termed multimodality. You can work with students to develop written arguments that are designed for print contexts or written arguments with integrated visual and connected components intended for digital environments.

For class, you can stage a mock academic conference or poster session, or you could invite students to post their work to a more public space. If you are staging an academic conference, you could do so with panel presentations, roundtables, flash presentations, or a combination of formats. Emphasize that academic conference presentations and posters are situated disciplinarily and carry with them discourse conventions and expectations based on how knowledge is best examined in those fields. You might also ask students to attend an academic conference or poster session in your community or at your institution, and then report on what they learned, what they thought about the conference, etc. This chapter works well as a pivot point to more public modes of sharing research. You can use it to encourage students to write a more formal written scholarly argument, and then also to transfer that argument—or portions of that argument—into a second modality meant for larger publics.

Additional Writing Activities and Projects

- *Academic Poster*. (Builds on Academic Posters, pp. 259–260.) Design and develop an academic poster that conveys your research project. Think about which elements of the argument are most important for a poster format. Remember that posters need to act as stand-alone documents since presenters are not always near their poster displays, but should also sponsor engaged conversation for those

occasions when the presenter is talking from the poster.

- *Graphics*. (Builds on Graphics, 257–259.) Develop three or four different graphics that communicate your argument or portions of your argument. Then, reflect in writing (approximately 250 words) on why you chose those graphics and what you think they accomplish.

- *Photographic Essay*. (Builds on Photographic Essays, p. 256). Develop a photographic essay as a modality for conveying your argument. You can choose to have captions, discursive explanations, or no textual features. Take into consideration the order of the images, as well as what images to include. Then, reflect in writing (approximately 250 words) on the choices you made in developing the photographic essay and what you hope it accomplishes.

Supplemental Resources

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Chapter 11: Choosing and Integrating Evidence: Quotes, Paraphrases, Visual Materials, and Data

What is Evidence?
Purposes for Integrating Evidence
Questions that Shape Integration of Evidence
Criteria for Effectively Integrating Evidence
Featured Strategy for Integrating Evidence: The MEAL Plan
Examples of Integrating Evidence

Key Terms

- *Integrate:* In academic writing, writers must work to integrate their evidence into their texts, ensuring that such evidence is related to the argument, connected to the paragraph in which it appears, or the moment in a text where it is included, and that readers understand how that evidence participates in the argument.
- *Sandwiched:* Another way of conceiving of integration, academic writers can include evidence that is nested between layers of explanation, whereby the evidence can be considered the main content of the sandwich, the top layer of bread can be introducing the evidence, and the bottom layer of bread can be explaining the evidence.
- *Evidence:* The material academic writers draw from to advance their arguments. Evidence can take many forms, some quantitative (or numerical) and others text-based, field-based, or visual.
- *Quotations:* Portions of language from others' texts that writers replicate word for word in their own texts and enclose with quotation marks.
- *Block Quotations:* Longer quotes, often three or more lines of text, which are designated visually in a text in block form.
- *MEAL Plan:* A strategy for integrating evidence whereby writers create a paragraph that includes a main idea, then evidence, then analysis of that evidence, and then a link to the overall argument. The MEAL plan can be adapted for different modalities and disciplinary contexts.

Overview

Chapter 11 provides guidance for students on how to integrate evidence throughout their academic writing. One emphasis is that evidence can look different across disciplines, but that all academic writers use evidence to advance their arguments and develop their academic contributions. This chapter also invites students to consider how writers integrate evidence into their arguments, and how this varies across and within disciplines. The examples included in the chapter emerge from a range of disciplines to demonstrate how some disciplines rely more on synthesis and summary, some on in-depth explication of text, and some on visual images and graphics. A common strand, though, is that all academic writers should include evidence, make choices about how to include that evidence, and integrate that evidence into their argument.

Teaching Ideas

This chapter can work in conjunction with many of the preceding chapters since it includes ideas that resonate with reading, summary, analysis, synthesis, and argument. Spend time working through the examples provided in class to enable students to explicitly see how varied evidence can be and how writers integrate it. You might ask students to look at the Purposes for Integrating Evidence (pp. 276–279) and then use those to develop deeper understanding of the examples provided: What are the purposes for each instance of evidence included in a text?

In pairs, small groups, or individually, students can answer the questions on Table 11.1 in relationship to their drafts in progress or for a published text they are reading. You might, for example, create small groups and assign each small group a few pages of text to use as they explore these questions. Then, they can report back to the larger group with an insight or discovery, or a particularly strong or weak example they found, of one of these elements of integrating evidence. You could also invite them to do a version of this exercise using the Purposes for Integrating Evidence (pp. 276–279) instead of or in addition to the questions outlined in Table 11.1

As they work on their own drafts, you can have them color code their drafts with highlighters or underlining, using one color for evidence they include, and another color for their own explanations or analyses of that evidence. This visual record can help them identify if they have too little evidence, too much evidence, or if their evidence is balanced appropriately across a writing project or clustered unnecessarily all in one area of an argument. This visual record can also help students see if they are spending enough time explicating evidence.

Additional Writing Activities and Projects

- *Table of Evidence Purposes*. (Builds on Purposes for Integrating Evidence, pp. 276–279.) Create a two-column table and in the left side include every piece of evidence you are using for a current writing project. Then, in the right column, identify the purpose(s) you have for including that evidence. After you have developed the table, examine the table as a whole and write a reflection of 250 words on your use of evidence: Do you use multiple purposes? Are there any purposes that you over- or underuse? What patterns do you notice about your use of evidence? What would you like to do differently with the purposes for using evidence as you continue drafting this writing project?
- *Questions that Shape Integration of Evidence.* (Builds on Table 11.1, pp. 279–280.) Using a current draft-in-progress for an argument you are developing, address each of the questions included in Table 11.1. After you answer each of the questions, write a revision plan of 250 words for what you plan to do with your evidence as you continue drafting and revising the writing project.
- *Evidence Integration across Disciplines.* (Builds on Examples of Integrating Evidence, pp. 287–300.). Take a paragraph from a current writing project of your own or from a published text of someone else, and write three different versions of it as a way of exploring how disciplinary context and writing occasion impact the choices writers make with integrating evidence. Use the examples provided in

Chapter 11 as models for the discourse conventions writers use in particular disciplines. Afterward, write a reflection of 250 words on the challenges of revising the paragraph for different disciplinary contexts. What has this exercise led you to think about regarding how disciplinary contexts and conventions contribute to the ways in which knowledge is advanced and arguments emerge?

Supplemental Resources

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Chapter 12: Citing Resources

What is Citation?
Purposes for Citation
Citation Guides
Questions that Shape Citation
Criteria for Effective Citation
Examples of Citation across Disciplinary Perspectives
Citation Practices in the Twenty-First Century: Digital and Visual Forms
Citation of Digital Materials
Citation when Publishing Online
Citing Your Own Work
Crafting Acknowledgments

Key Terms

- *Citation Styles:* Accepted codes and strategies for citation grounded in disciplinary context and writing occasion. Also referred to as citation guides or schools of citation.
- *Citation Guides:* Published manuals documenting the approaches and codes for bibliographic citation, in-text citation, and document design.
- *Schools of Citation:* Different approaches, agreed upon by members of a discipline or organization, which govern the practices writers use in bibliographic citation, in-text citation, and document design.
- *Plagiarism:* Using or borrowing the work of others without proper attribution.
- *Document Format:* Specifications regarding the layout and design elements of texts. Document format includes matters such as heading information, margins, location, and term for bibliographic sections, etc.
- *Bibliographic Citations:* The items used and cited within a text and that appear as footnotes, endnotes, or in a separate section at the end of a document.
- *In-text Citations:* The occasions within an actual text (as opposed to the references section) when academic writers integrate evidence.
- *Signal Phrase:* Appearing in a number of different forms, writers will introduce cited material explicitly by naming the author or text. Signal phrases in MLA citation style determine what is then included in the in-text parenthetical citation.
- *Self-Citation:* Occasions when writers cite a previously published or unpublished work of their own. Self-citation must also be cited and attributed properly in order to avoid plagiarism.

Overview

Chapter 12 orients students to citation and citation guides from across disciplines. Emphasis emerges on the choices and contexts that inform citation practices to illustrate for students that citation is designed as a way of helping academic writers build knowledge together. Examples are provided from across disciplines to demonstrate the vast range of citation practices, and Table 12.1 provides in a compressed form further examples of how different disciplines approach citation.

Teaching Ideas

Citation should be considered a long-term learning opportunity since it is so complex and variegated. Emphasize in discussions with students that citation practices are not arbitrary or rule-driven just for the sake of being rule-driven, but instead are important components of a shared effort to create knowledge and facilitate communication between writers and readers.

You might ask students to form small groups to look at the examples provided and to discuss the differences between the examples. Students can also as a large group or small group discuss a student's draft by discussing the student's citation and how effectively those citations have realized the Criteria for Effective Citation (p. 319–320). Another possible activity might be to bring in pages from various texts across disciplines and have students work together in pairs to identify what citation styles the writers are using. Finally, if they are in the process of their own writing, you can have a citation workshop in class where you collectively or in peer groups examine every precise detail of citations, offering students approval and recognition for them getting everything perfect. As an alternative version, you could have stations around the room for the different citation styles and ask students to move through each station and accurately develop a bibliographic citation in a particular style (i.e., MLA, APA, Turabian) before being able to rotate to the next station.

You might also facilitate a conversation about citation generators, advising students that they can be helpful as starting points, but that they can contain errors and so must also be proofread and supplemented for accuracy. As you'll glean, the chapter addresses plagiarism, but primarily from the standpoint of examining in more depth why writers cite and how they cite. You might choose to have a large discussion with students, though, about why plagiarism occurs and how writers can avoid plagiarism.

Additional Writing Activities and Projects

- *Why Citation Matters*. (Builds on Purposes for Citation, pp. 309–313.) Develop an academic poster or presentation in which you deliver an argument about why citation matters. Imagine you are delivering the presentation or presenting the poster to a group of seniors who will be going on to postsecondary school in a few months. You can draw on the Purposes for Citation (pp. 309–313), as well as including your own examples and ideas.
- *Acknowledgments*. (Builds on Acknowledgments, pp. 338–340.) Using the guidance provided in the chapter, craft Acknowledgments for three different current or recent writing projects.

- *Striving for Perfection with Citation*. (Builds on entirety of Chapter 12.) While much about writing can be considered developmental, where writers can continually rethink, transfer, and build on published or in-progress arguments, citation is one aspect where writers should aim for perfection in the polished, final version of a writing project. For a current writing project you are working on, work with a partner to focus exclusively on citations (in-text, bibliographic, and document design), aiming for perfection with all of these elements. When you think you have it perfect, show your instructor who can either stamp it with approval or ask you to return and try again until you get it correct. Note that there may be a final deadline for the attempts, but try your best to achieve perfect citation.

- *Citation Generators: Limitations and Affordances*. (Builds on Citation Management Software, p. 317.) Using five or more citation generators available through online sources and/or your institution, explore how the citation generators work by using actual examples. Then, write a policy brief of 500 words for academic writers at your institution identifying the limitations and affordances of citation generators, as well as a series of recommendations for your peers with regard to citation generators.

Supplemental Resources

"Comparing Citation Styles: MLA, APA, and Chicago." *Idaho State University*. Spring 2013. Web. 9 Nov. 2015. http://www.isu.edu/success/writing/handouts/comparing_citation.pdf.

Elder, Cristyn, Ehren Pflugfelder, and Elizabeth Angeli. "Contextualizing Plagiarism." The *Purdue Online Writing Lab*. Purdue University. 7 June 2013. Web. 9 Nov. 2015. https://owl.english.purdue.edu/owl/resource/929/01/.

"The Ethical Researcher." *NoodleTools.* 23 Jan. 2015. Web. 9 Nov. 2015. http://www.noodletools.com/debbie/ethical/.

"Plagiarism Exercises." *College Composition*. Florida State University. 10 May 2011. Web. 9 Nov. 2015. http://wr.english.fsu.edu/College-Composition/Plagiarism-Exercises.

"The College Student's Guide to Citation Styles." *Western Governors University*. n.d. Web. 9 Nov. 2015. http://www.wgu.edu/info/college-students-guide-citation-styles.

The Purdue Online Writing Lab. Purdue University. n.d. Web. 9 Nov. 2015. https://owl.english.purdue.edu/.

MLA Handbook for Writers of Research Papers. 7th ed. New York: MLA, 2009. Print. www.mlahandbook.org.

Publications Manual of the American Psychiatric Association. 6th ed. Washington, D.C.: APA. Print. www.apastyle.org.

Scientific Style and Format: The CSE Manual for Authors, Editors, and Publishers. 8th ed. Chicago: U of Chicago P, 2014. Print. http://www.scientificstyleandformat.org/Home.html.

The Chicago Manual of Style. 16th ed. Chicago: U of Chicago P, 2010. Print. www.chicagomanualofstyle.org.

"Turabian Quick Guide." A Manual for Writers of Research Papers, Theses, and Dissertations by Kate L. Turabian. University of Chicago. n.d. Web. 9 Nov. 2015.

Writing in Transit IM Additional Resources

English Language Learners

Working with English language learners (ELL) in the context of academic writing should be approached from a value-added perspective rather than from a remedial perspective. English language learners have much to contribute to conversations. Attentiveness to the unique and varied circumstances of English language learners can include the following, all of which, it should be noted, are in general good practices for effective pedagogy whether or not one is teaching people who are English language learners:

- Inviting ELL students to share as they wish their experiences and perspectives on class content during class conversations.
- Providing extra time or avoiding in-class writing and reading for grading purposes (i.e., an in-class essay exam) since English language learners may need more time to write fluidly and address complex ideas in English.
- Slowing down the pace of class conversations.
- Being aware of reducing and/or defining references to assumed shared cultural knowledge or idioms during class conversations and in course materials.
- Recognizing that learning grammar and diction in another language takes years, and that people will often continue to write "with an accent" even after a decade or more.
- Differentiating between errors that interfere with comprehension and errors that may instead be less concerning.
- Identifying patterns of error for students and focus on helping students work on one or two of those patterns at a time rather than trying to "fix" everything at once.
- Developing a thoughtful approach to grading that recognizes the longer-term process of learning to write and communicate in English.
- Balancing feedback between content and grammar so feedback to ELL students is not solely based on grammar.
- Acknowledging that ELL students may have a range of experience with and confidence in writing even in their home languages, and so strategies for supporting ELL students must be individualized and tailored.

ELL Resources

"Fifty Essential Resources for ESL Students." *Open Education Database*. 8 Mar. 2013. Web. 9 Nov. 2015. http://oedb.org/ilibrarian/50_essential_resources_for_esl_students/.

Roberge, Mark, Meryl Siegal, and Linda Harklau, Eds. *Generation 1.5 in College Composition: Teaching Academic Writing to U.S.-Educated Learners of ESL*. New York: Routlege, 2009. Print.

Silva, Tony, and Paul K. Matsuda, Eds. *On Second Language Writing*. Mahwah: Earlbaum, 2000. NetLibrary. Web. 9 Nov. 2015.

Wu, Su-Yueh, and Donald L. Rubin. "Evaluating the Impact of Collectivism and Individualism on Argumentative Writing by Chinese and North American College

Students." *Research in the Teaching of English* 35.2 (2000): 148–178. *JSTOR*. Web. 8 Nov. 2015.

Style

Style refers to matters of tone, voice, and sentence-level choices writers make. Attentiveness to style is important within writing instruction, but it should be approached as but one component of writing, not the foundation of writing. Attention to style too early in the drafting process, for instance, can end up making students overly attached to particular sentences or concepts when it might be more productive for students instead to be brainstorming, deleting, and generating ideas without restrictions. Attentiveness to style later in the process of writing, however, can greatly enhance a text and make it more effective for readers. Similarly, when you are providing feedback on student writing, attention to style should not subsume or replace feedback on ideas, organization, evidence, etc. Asking students to read their drafts aloud as they prepare for feedback can help them identify matters of style they may want to address.

Of importance regarding style as well is the great variation in conventions and expectations regarding style across disciplines and writing occasions. Matters such as active and passive voice, or use of the first-person singular must be anchored within considerations of disciplinary context and writing occasion. Writers should, therefore, modify their style according to the writing context.

Style Resources

"Active and Passive Voice." Purdue Online Writing Lab. https://owl.english.purdue.edu/owl/resource/539/01/.

Bartholomae, David. "Inventing the University." *Journal of Basic Writing* 5.1 (1986): 4–23. WAC Clearinghouse. Web. 23 Nov. 2015.

Pinker, Steven. *The Sense of Style. The Thinking Person's Guide to Writing in the 21st Century*. New York: Viking, 2014.

Strunk, William, Jr., and E. B. White. *The Elements of Style*. New York: Person Longman, 2009. Print.

"Style, Genre, & Writing." *Purdue Online Writing Lab*. https://owl.english.purdue.edu/owl/resource/980/03/.

Williams, Joseph. *Style. Ten Lessons in Clarity and Grace.* New York: Longman, 1997. Print.

Zinsser, William. *On Writing Well. The Classic Guide to Writing Nonfiction*. New York: HarperCollins, 2006. Print.

Grammar

Grammar is an important component of writing instruction, but it should not be the cornerstone. Attention to grammar too early in the drafting process, for instance, can end up limiting students' writing process when it might be more productive for students instead to be brainstorming, deleting, and generating ideas without restrictions at that point in the writing process. Polishing for grammar when one might be deleting an entire paragraph could help students learn a grammatical concept, but more than likely will instead waylay them on developing the draft itself. Students may be less likely to retain grammar instruction when it is not attached to point of need. Attentiveness to grammar later in the process of writing, however, can greatly enhance a text and make it more effective for readers. Similarly, when you are providing feedback on student writing, attention to grammar should not subsume or replace feedback on ideas, organization, evidence, etc. Asking students to read their drafts aloud as they prepare for feedback can help them identify matters of grammar they may want to address.

As you work with students on grammar, you might focus on finding patterns of error and inviting students to address one pattern at a time rather than attempting to think through multiple grammatical manners at once. Keep in mind as well that any attention to grammar should not come at the cost of also attending to students' ideas and more global matters of writing, such as organization, claim, evidence, form, etc.

Grammar Resources

Cleary, Michelle Navarre. "The Wrong Way to Teach Grammar." *The Atlantic*. 25 Feb. 2014. Web. 9 Nov. 2015.

Guide to Grammar and Writing. Capital Community College Foundation. n.d. Web. 9 Nov. 2015.

Hartwell, Patrick. "Grammar, Grammars, and The Teaching Of Grammar." *Cross-Talk in Comp Theory: A Reader*. 205-233. Urbana, IL: National Council of Teachers of English, 2011. *MLA International Bibliography*. Web. 8 Nov. 2015.

Smagorinsky, Peter, Amy Alexandra Wilson, and Cynthia Moore. "Teaching Grammar and Writing: A Beginning Teacher's Dilemma." *English Education* 43.3 (2011): 262–292. *MLA International Bibliography*. Web. 9 Nov. 2015.

Online and Hybrid Writing Instruction

Classrooms are increasingly varied in their format. Some are face-to-face, some are fully online, and some are hybrid, where certain class time is face-to-face and certain class time is online, or where a class has critical components online that act in relationship to face-to-face classes. Shape your course materials with awareness to the format for your class. Building community within your face-to-face class, which is an essential element of a successful writing class that contains peer feedback and seminar-style conversation, may require certain activities that might or might not work in an online context. The resources below can provide a beginning point for considering classroom format. However, the main point to emphasize is

that classroom format should play an integral role in shaping the course materials and content.

Online and Hybrid Writing Instruction Resources

Arms, Valarie M. "Hybrids, Multi-modalities and Engaged Learners: A Composition Program for the Twenty-First Century." *Rocky Mountain Review of Language and Literature* 66.2 (2012): 219–236. *Project MUSE*. Web. 8 Nov. 2015.

Bourelle, Tiffany, Andrew Bourelle, Stephanie Spong, Anna V. Knutson, Emilee Howland-Davis, and Natalie Kubasek. "Reflections in Online Writing Instruction: Pathways to Professional Development." *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* 20.1 (Fall 2015): n.pg. Web. 9 Nov. 2015.

Darrington, Anjanette. "Six Lessons in E-Learning: Strategies and Support For Teachers New to Online Environments." *Teaching English in the Two-Year College* 35.4 (2008): 416–421. *Proquest*. Web. 1 Nov. 2015.

Gibson, Keith, and Beth Hewett, eds. *Annotated Bibliography. CCCC Committee on Best Practices in Online Writing Instruction*. NCTE. http://www.ncte.org/library/NCTEFiles/Groups/CCCC/Committees/OWIAnnotatedBib.pdf.

Gouge, Catherine. "Conversation at a Crucial Moment: Hybrid Courses and the Future of Writing Programs." *College English* 71.4 (2009): 338–362. *JSTOR.* Web. 4 Nov. 2015.

McMenomy, Regina, Robert Hill, and Mike S. DuBose. "Instructors' Vantage Point: Teaching Online vs. Face-to-Face." *Chronicle of Higher Education* 57.11 (2010): B47-b49. Web. 2 Nov. 2015. http://qq5td7he6s.search.serialssolutions.com.ezproxy.mtsu.edu/?genre=article&issn=00095982&volume=57&issue=11&date=20101105&spage=B47&sid=EBSCO:mzh&title=Chronicle%20of%20Higher%20Education&atitle=Instructors%27%20Vantage%20Point%3A%20Teaching%20Online%20vs.%20Face-to-Face&aulast=McMenomy%2C%20Regina&pid= .